

ΜΙΚΗΣ ΘΕΟΔΩΡΑΚΗΣ

(ΚΑΣΣΙΑΝΗ)

MAESTROS

ΔΟΞΑ ΠΑΤΡΙ

♩=69

SOLO 8<sup>+</sup> 3/4

F Δόξα Πα Τρι και Υι-ω. και Α-γι-ω.

ALT 8<sup>+</sup> 3/4

F Δόξα Πα Τρι και Υι-ω - - και Α-γι-ω

TEN 8<sup>+</sup> 3/4

F Δόξα Πα Τρι και Υι-ω - - και Α-γι-ω

BAS 8<sup>+</sup> 3/4

F Δόξα Πα Τρι και Υι-ω - - και Α-γι-ω

S 8<sup>+</sup> 3/4

Πνεύματι και υιου - και ου. ες και ες τῶς αἰ-

A 8<sup>+</sup> 3/4

Πνεύματι - και υιου - και ου. ες και ες τῶς αἰ.

T 8<sup>+</sup> 3/4

Πνεύματι - και υιου - και ου. ες και ες τῶς αἰ.

B 8<sup>+</sup> 3/4

Πνεύματι - και υιου - και ου. ες και ες τῶς αἰ-

P  $\leftarrow$  F  $\leftarrow$

Soprano (S): w. vas Tuv. ar. w - vur. A- kiv A- kiv A - -

Alto (A): w. vas Tuv. ar. w - vur. A- kiv A- kiv A - -

Tenore (T): w. vas Tuv. ar. w - vur. A- kiv A- kiv A - -

Basso (B): w. vas Tuv. ar. w - vur. A- kiv A- kiv A - -

Handwritten musical score for piano accompaniment, featuring four staves with notes and lyrics: kiv, A, Muv, A, kiv, A, kiv, A, kiv, A, kiv, A.

Handwritten dynamics:  $\leftarrow$  P  $\leftarrow$  F  $\leftarrow$  P

MIKHIS GEORGAKIS

# KΑΣΣΙΑΝΗ

για Μικη Χριστιανη

*J = 52*

**Soprano**

*pp*  
 0 |  $\uparrow$  b $\hat{a}$   $\uparrow$  b $\hat{g}$  | a  $\uparrow$  b $\hat{a}$   $\uparrow$  |  $\uparrow$  b $\hat{a}$   $\uparrow$   
 Ku. - - - - - pi. | e. Ku- pi.  
 Ku. |  $\uparrow$   $\uparrow$  b $\hat{a}$   $\uparrow$  |  $\uparrow$  d. | e. Ku. pi.  
*pp* Ku- - - - - pi. e. Ku. -

**Alti**

b $\hat{o}$  | 0 | d. | d. | d.  
 Ku - - - - - e. | e. - - - - -  
*pp* Ku- - - - - pi. e. -

**Tenori**

*pp*  
 0 | 0 |  $\uparrow$  a. |  $\uparrow$  b $\hat{a}$  |  $\uparrow$   
 Ku - - - - - pi. | e. Ku-  
 Ku- |  $\uparrow$  b $\hat{a}$   $\uparrow$  b $\hat{g}$  | a  $\uparrow$  b $\hat{a}$   $\uparrow$  | a.  $\uparrow$  a.  
 - - - - - pi. | e $\hat{g}$  b $\hat{g}$  Ku  
 - - - - - Ku- - - - - e.  
*pp* Ku- - - - - pi. e. Ku. - - - - - e.

**Bassi**

0 | 0 | a. |  $\uparrow$   $\uparrow$  b $\hat{a}$  |  $\uparrow$   $\uparrow$  b $\hat{a}$   $\uparrow$   
 Ku - - - - - Ku- - - - - e.  
 Ku - - - - - Ku- - - - - e.  
*pp* Ku- - - - - pi. e. Ku. - - - - - e.

(5)

Soprano

a - - - pi. e. ku - - - pi. e. ku - - - pi. e. ku - - - pi. e.

Alto

ku. - - pi. e. - - ku. - - pi. e. ku. - - pi. e. - - ku. - - pi. e.

Tenore

pi. e. - - ku. - - pi. e. - - ku. - - pi. e. - - ku. - - pi. e. - - ku. - - pi. e.

Basso

s. - ku. pi. e. - - ku. - - pi. e. - - ku. - - pi. e. - - ku. - - pi. e.

Soprano

un's p f p cessa f  
H. - - ev. - - noi. - - ai. - - ai. - - ai. - - ai. - - ai. - - ai. - - ai.

Alto

un's p cessa f  
ev. - - noi. - - ai. - - ai. - - ai. - - ai. - - ai. - - ai. - - ai.

Tenore

F p cessa p F  
H. - - ev. - - noi. - - ai. - - ai. - - ai. - - ai. - - ai. - - ai. - - ai.

Basso

F p cessa p cessa F  
H. - - ev. - - noi. - - ai. - - ai. - - ai. - - ai. - - ai. - - ai. - - ai.



2

P

S. *p* Mu po po pou a- va ta Boo ca- a-

A. *cresc* *F* *p* He-m He o-m ta der. Mu po po pou a- va ta Boo ca- a-

T. *cresc* *F* He-m He o-m ta ca- a-

B. *cresc* *F* He-m He o-m ta ca- a-

25

S. *F* *p* *unis* *p* va ta Boo ca Ta- fu Mu-po po pou a va ta Boo

A. *F* *p* *unis* *F* va ta Boo ca Ta- fu Mu-po po- pou a va ta Boo

T. *F* *p* *unis* *p* va ta Boo ca Ta- fu Mu po po- pou a va ta Boo

B. *F* *p* *mf* *mf* va ta Boo ca Ta- fu Mu po po- pou a va ta Boo

-5

(30) *mf* *F* *P* *F*

S *ca* - *ta* | | *ta* - - *ta* - *fiu* *ca* -

A *ca* *ta* - - - | | *ta* - - *ta* - *fiu* *ta* - - *fiu*

T *ca* - *ta* - - - | | *ta* - - *ta* - *fiu* *ta* - - *fiu*

B *ca* *ta* - - - | | *ta* - - *ta* - *fiu* *ta* - - *fiu*

*ca* - - - *F* *ta* - *fiu* *ta* - *fiu*

*F* *P*

S - *va* - *ta* | *Bo* *ca* *ta* | *fiu* ↓

A *ca* - - *va* | *ta* - *ta* - *fiu* *bd* ↓

T *ca* *va* - *ta* | *ta* *Bo* *ta* - *fiu* ↓

B *ca* *va* *ta* | *Bo* - *on* *ta* - *fiu* ↓

*ca* *va* *ta* | *ta* - *fiu* ↓

*F* *P*

Solo  $\leq$   $\geq$   $P$

S  $\begin{cases} \text{mf} & \text{o. Su-po ke vn} \\ \text{mf} & \text{o. Su-po ke vn} \end{cases}$

35

A  $\begin{cases} \text{Solo mf} & \text{o. Su-po ke vn} \\ \text{mf} & \text{o. Su-po ke vn} \end{cases}$

P o. Su. pa ke vn

T  $\begin{cases} \text{Solo} & \text{mf} & \text{pp} \\ \text{mf} & \text{o. Su-po ke vn} & \text{Mu pa Soi. . .} \end{cases}$

P o. Su. pa ke vn

Tutti

B  $\begin{cases} \text{Solo mf} & \text{pp} \\ \text{mf} & \text{o. Su-po ke vn} & \text{Mu pa Soi. . .} \end{cases}$

P o. Su. pa ke vn

45

Tutti PP

S  $\begin{cases} \text{pp} & \text{pp} & \text{pp} & \text{pp} \\ \text{Mu. pa Soi. . .} & \text{Soi. . . npa} & \text{Tou Sv. Ta} & \text{fi a. spou ko.} \end{cases}$

PP Mu pa Soi. npa Tou Sv. Ta phi. a. spou ko.

A  $\begin{cases} \text{Tutti} & \text{F} \\ \text{Mu pa Soi} & \text{npa. Tou Sv. Ta} & \text{phi. a. spou ko} \end{cases}$

T  $\begin{cases} \text{PP} & \text{Tutti} & \text{F} \\ \text{Mu. pa. Soi.} & \text{Soi. npa} & \text{Tou Sv. Ta} & \text{phi. a. spou. ko} \end{cases}$

B  $\begin{cases} \text{Tutti} & \text{pp} & \text{pp} & \text{pp} \\ \text{Mu. pa Soi} & \text{Soi. . . npa} & \text{Sv. Ta} & \text{fi. a. spou ko.} \end{cases}$

pp. Tou Sv. Tou spou ko.



*p* *f* **(45)**

S  
 G: *mf* a. b7 | *f*  $\overset{3}{\text{tr}} \text{b7} \text{ a}$  | a. | *p* b7. |  
 C: *f* d. d. d. | *f*  $\overset{3}{\text{tr}} \text{b7} \text{ a}$  | d. | *p* b7. |  
 Orl. por. te

A  
 G: *f* b7. d. d. | *f*  $\overset{3}{\text{tr}} \text{b7} \text{ a}$  | d. | *p*  $\text{Or. por. te}$  | *f*  $\text{you - sa Or. por}$  |  
 C: *f* b7. d. d. | *f*  $\overset{3}{\text{tr}} \text{b7} \text{ a}$  | d. | *p*  $\text{Por. por. te}$  | *f*  $\text{you - sa Or. por}$  |  
 Or. por. te you. sa Or. por

T  
 G: *f* - - - | *f*  $\overset{3}{\text{tr}} \text{b7} \text{ a}$  | a. | *p* b7. |  
 C: *f* - - - | *f*  $\overset{3}{\text{tr}} \text{b7} \text{ a}$  | a. | *p* b7. |  
 Or.

B  
 G: *f* - - - | *f*  $\overset{3}{\text{tr}} \text{b7} \text{ a}$  | a. | *p* - - - |  
 C: *f* - - - | *f*  $\overset{3}{\text{tr}} \text{b7} \text{ a}$  | a. | *p* - - - |  
 Or. por

*f* *pp* **(50)** *ppp*

G: *f*  $\text{Or. por. te}$  | *f*  $\text{you. sa}$  | *ppp*  $\text{Or. por. te}$  | *ppp*  $\text{vof por u nae xte}$  |  
 C: *f*  $\text{Or. por. te}$  | *f*  $\text{you. sa}$  | *ppp*  $\text{Or. por. te}$  | *ppp*  $\text{vof por u nae xte}$  |  
 you sa - - - - - Or. te vof por u nae xte

*f* *pp* *ppp*

G: *f*  $\text{te you sa}$  | *pp*  $\text{Or. te}$  | *ppp*  $\text{vof por u nae xte}$  | *ppp*  $\text{vof por u nae xte}$  |  
 C: *f*  $\text{te you sa}$  | *pp*  $\text{Or. te}$  | *ppp*  $\text{vof por u nae xte}$  | *ppp*  $\text{vof por u nae xte}$  |  
 te you sa - - - - - Or. te vof por u nae xte

*f* *pp*

G: *f*  $\text{Or. por. te you. sa}$  | *pp* - - - | *pp* - - - | *pp* - - - |  
 C: *f*  $\text{Or. por. te you. sa}$  | *pp* - - - | *pp* - - - | *pp* - - - |  
 Or. por. te you. sa

*f* *pp* *pp*

G: *f*  $\text{Or. por. te you sa}$  | *pp* - - - | *pp* - - - | *pp* - - - |  
 C: *f*  $\text{Or. por. te you sa}$  | *pp* - - - | *pp* - - - | *pp* - - - |  
 Or. por. te you sa

(55)

S

oi- oi- oi- oi-

A

oi- oi- oi- oi-

T

oi- oi- oi- oi-

B

Solo

oi- oi- oi- oi-

S

unis

oi- oi- oi- oi-

A

unis

oi- oi- oi- oi-

T

oi- oi- oi- oi-

B

oi- oi- oi- oi-

Handwritten musical score for measures 61-65. The score is written for four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "se - ip - sos e - sus - ci - pit nos Ti - us e - sus".

Measure 61: S:  $\text{se} - \text{ip} - \text{sos}$ ; A:  $\text{se} - \text{ip} - \text{sos}$ ; T:  $\text{se} - \text{ip} - \text{sos}$ ; B:  $\text{se} - \text{ip} - \text{sos}$

Measure 62: S:  $\text{e} - \text{sus} - \text{ci} - \text{pi} - \text{t}$ ; A:  $\text{e} - \text{sus} - \text{ci} - \text{pi} - \text{t}$ ; T:  $\text{e} - \text{sus} - \text{ci} - \text{pi} - \text{t}$ ; B:  $\text{e} - \text{sus} - \text{ci} - \text{pi} - \text{t}$

Measure 63: S:  $\text{nos}$ ; A:  $\text{nos}$ ; T:  $\text{nos}$ ; B:  $\text{nos}$

Measure 64: S:  $\text{Ti} - \text{us}$ ; A:  $\text{Ti} - \text{us}$ ; T:  $\text{Ti} - \text{us}$ ; B:  $\text{Ti} - \text{us}$

Measure 65: S:  $\text{e} - \text{sus}$ ; A:  $\text{e} - \text{sus}$ ; T:  $\text{e} - \text{sus}$ ; B:  $\text{e} - \text{sus}$

Dynamic markings: *f* (forte) and *mf* (mezzo-forte) are present. Performance directions include *un's* (unison) and *Tutti*.

Handwritten musical score for measures 65-70. The score is written for four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "a - que - ri - mus e - sus - ci - pit nos Ti - us e - sus".

Measure 65: S:  $\text{a} - \text{que} - \text{ri} - \text{mus}$ ; A:  $\text{a} - \text{que} - \text{ri} - \text{mus}$ ; T:  $\text{a} - \text{que} - \text{ri} - \text{mus}$ ; B:  $\text{a} - \text{que} - \text{ri} - \text{mus}$

Measure 66: S:  $\text{e} - \text{sus} - \text{ci} - \text{pi} - \text{t}$ ; A:  $\text{e} - \text{sus} - \text{ci} - \text{pi} - \text{t}$ ; T:  $\text{e} - \text{sus} - \text{ci} - \text{pi} - \text{t}$ ; B:  $\text{e} - \text{sus} - \text{ci} - \text{pi} - \text{t}$

Measure 67: S:  $\text{nos}$ ; A:  $\text{nos}$ ; T:  $\text{nos}$ ; B:  $\text{nos}$

Measure 68: S:  $\text{Ti} - \text{us}$ ; A:  $\text{Ti} - \text{us}$ ; T:  $\text{Ti} - \text{us}$ ; B:  $\text{Ti} - \text{us}$

Measure 69: S:  $\text{e} - \text{sus}$ ; A:  $\text{e} - \text{sus}$ ; T:  $\text{e} - \text{sus}$ ; B:  $\text{e} - \text{sus}$

Measure 70: S:  $\text{e} - \text{sus}$ ; A:  $\text{e} - \text{sus}$ ; T:  $\text{e} - \text{sus}$ ; B:  $\text{e} - \text{sus}$

Dynamic markings: *p* (piano) and *f* (forte) are present. Performance directions include *un's* (unison) and *Solo*.



Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics in German. The score is divided into three measures. Dynamics include *uv*, *f*, *ff*, and *p*. The lyrics are: *o ve ve tag Si e. fa - juw as Sa ta - - tis Sa ta - -*

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics in German. The score is divided into three measures. Dynamics include *pp* and *2 Soli p*. The lyrics are: *aus to ü... Sump*, *aus Kap. 6 Sa*, *tri. poi. Kap. 6 Sa*, *aus to ü... Sump*, *aus to ü... Sump*, *aus to ü... Sump*

(85)

S  $\begin{cases} \text{♩ } \flat_4 \text{ } \flat_4 \text{ } \flat_4 \text{ } \flat_4 \\ \text{♩ } \flat_2 \end{cases}$

Tutti *mf* *f*

ἡπίσθ' ἑὶ νῆα. ἡπίσθ' ἑὶ νῆα. ἡπίσθ' ἑὶ νῆα.

A  $\text{♩ } \flat_2$

*P* *mf* *f*

ἡπίσθ' ἑὶ νῆα ἡπίσθ' ἑὶ νῆα ἡπίσθ' ἑὶ νῆα.

T  $\text{♩ } \flat_2$

*P* *mf* *f*

ἡπίσθ' ἑὶ νῆα ἡπίσθ' ἑὶ νῆα ἡπίσθ' ἑὶ νῆα.

B  $\text{♩ } \flat_2$

*P* *mf* *f*

ἡπίσθ' ἑὶ νῆα ἡπίσθ' ἑὶ νῆα ἡπίσθ' ἑὶ νῆα.

S  $\text{♩ } \flat_2$

καὶ

ἡπίσθ' ἑὶ νῆα καὶ ἡπίσθ' ἑὶ νῆα.

A  $\text{♩ } \flat_2$

καὶ καὶ

ἡπίσθ' ἑὶ νῆα καὶ ἡπίσθ' ἑὶ νῆα καὶ ἡπίσθ' ἑὶ νῆα καὶ ἡπίσθ' ἑὶ νῆα.

T  $\text{♩ } \flat_2$

καὶ καὶ

ἡπίσθ' ἑὶ νῆα καὶ ἡπίσθ' ἑὶ νῆα καὶ ἡπίσθ' ἑὶ νῆα καὶ ἡπίσθ' ἑὶ νῆα.

B  $\text{♩ } \flat_2$

καὶ καὶ

ἡπίσθ' ἑὶ νῆα καὶ ἡπίσθ' ἑὶ νῆα καὶ ἡπίσθ' ἑὶ νῆα καὶ ἡπίσθ' ἑὶ νῆα.



100

S *Solo mf*  
 hi oio tis ai xpa-vras. Eis no- sas cu. no-sa fi po tou-tou Se

A  
 hi oio tis ai xpa-vras. Eis no- sas cu. no-sa fi po tou-tou Se.

T *Solo*  
*mf* hi oio tis ai xpa-vras. Eis no- sas cu. no-sa fi po tou-tou Se

B *Solo*  
*mf* hi oio tis ai xpa-vras. Eis no- sas cu. no-sa fi po tou-tou Se

105

S *Tutti*  
 na-iv - - - tis-tis ke pa-jis pou Bos-tpi- xris iu- eu - ti

A *Tutti*  
 na-iv tis-tis ke pa-jis pou Bos-tpi- xris iu- eu - ti

T *Tutti*  
 na-iv - tis-tis ke pa-jis pou Bos-tpi- xris iu- eu - ti

B *Tutti*  
 na-iv - tis-tis ke pa-jis pou Bos-tpi- xris iu- eu - ti

*p* *mf*









135

P F P

S  $\text{B} \frac{1}{2}$   $\overset{\frown}{\text{Mh}} - \text{tE} \text{ au} \text{ Ein}$  |  $\text{Mh} \text{ tE} \text{ au} -$  |  $\text{Ein} - \text{Sov} - \text{fou}$  |  $\text{na} - - -$

A  $\text{B} \frac{1}{2}$   $\text{Mh} \text{ tE} \text{ au} \text{ Ein}$  |  $\text{Mh} \text{ tE} \text{ au}$  |  $\text{Ein} \text{ Sov} \text{ fou}$  |  $\text{na} - - -$  *slow*

T  $\text{B} \frac{1}{2}$   $\text{Mh} \text{ tE} \text{ au} \text{ Ein}$  |  $\text{Mh} \text{ tE} \text{ au}$  |  $\text{Ein} \text{ Sov} \text{ fou}$  |  $\text{na} - - -$

*unis.*  
B  $\text{C} \frac{1}{2}$   $\text{Mh} \text{ tE} - \text{ au} \text{ Ein}$  |  $\text{Mh} \text{ tE} \text{ au}$  |  $\text{Ein} \text{ Sov} \text{ fou}$  |  $\text{na} - - -$

S  $\text{B} \frac{1}{2}$   $\overset{3}{\text{pi}} - - - \text{Sov}$  |  $\text{na} \text{ pi}$  |  $\text{Sov}$

A  $\text{B} \frac{1}{2}$   $\overset{3}{\text{pi}} - - - \text{Sov}$  |  $\text{na} \text{ pi} - - -$  |  $\text{Sov}$

T  $\text{B} \frac{1}{2}$   $\text{pi} - \text{Sov}$  |  $\text{na} - \text{pi} - - -$  |  $\text{Sov} \overset{3}{\text{Sov}} \text{ au} \text{ pi}$

B  $\text{C} \frac{1}{2}$   $\text{pi} - - - \text{Sov}$  |  $\text{na} - \text{pi} - - - \text{Sov}$  |  $\overset{3}{\text{Sov}} \text{ au} \text{ pi}$



Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into two systems, each with dynamic markings 'PP' and 'PPP'. The notation includes clefs, key signatures, and rhythmic values.

**S**  $\text{G } \sharp d.$   $\sharp d.$   $\sharp d.$   $\sharp$   $\sharp d.$   $\circ$   
 Xan To 6 16 05

**A**  $\text{G } \sharp d.$   $b d$   $b d$   $\sharp$   $\sharp$   $\sharp d.$   $\circ$   
 6 To 6 16 05

**T**  $\text{G } \sharp d.$   $\sharp d.$   $\sharp d.$   $\sharp$   $\sharp d.$   $\circ$   
 To 6 16 05

**B**  $\text{F } \sharp d.$   $b d$   $\sharp d.$   $\sharp d.$   $\sharp$   $\sharp d.$   $\circ$   
 6 To 6 16 05

Handwritten signature and date: *M. J. Edgington*, Athens, 3. April 1983.

Η Σ Υ Ν Θ Ε Σ Η

ΤΟ ΤΡΟΠΑΡΙΧΤΗΣ ΚΑΣΣΙΑΝΗΣ

τέθηκε στις 17 Απριλίου

του 1942 στον Τεμπόλη.

Το πρώτο Χρόνογραφο (αυτογράφο) έχει ημερομηνία 26.1.43

Η πρώτη (και τελευταία) έκδοσή

του έργο έγινε στις 2α του Απριλίου

του 1943 και εκδόθηκε από

Αγία Βαρβάρα στον Τεμπόλη,

α Μικραίο Τεμπόλη.

Τη συντακτική του έργο άρχισε

από έκδοσή της έκδοσή της ΠΕΙΣΘΑΜΙΑΣ

(27.3.83) στον Αγορ Βαρβάρου στον Τεμπόλη

και από Χρόνογραφο επί Μι Πι Πι Πι

του Απριλίου Χρόνογραφο.

Η τυχόν το έργο του νότιο να το πρώτο

ή οποιαδήποτε έκδοσή της ΚΑΣΣΙΑΝΗΣ

40 χρόνια μετά την ύστερη και από

τέλη της τεμπόλη.

Handwritten signature: *M. J. Edgington*

ALICE BRIDGEMAN

ALICE BRIDGEMAN

This page contains ten horizontal musical staves, each consisting of five lines. The paper is off-white and shows signs of age. Faint, ghosted text from the reverse side of the page is visible, including the name 'ALICE BRIDGEMAN' and some illegible words. A large, faint watermark is also present in the center of the page, appearing to be a circular emblem with text around the perimeter. The page number '26' is printed in the top right corner.

12

5

The image shows a page of musical manuscript paper with 12 systems of five-line staves. The paper is aged and yellowed. The first system contains very faint, illegible handwriting. The remaining systems are blank.